THE NATIONAL STEREOSCOPIC ASSOCIATION

Stereo World

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TWO ENTERPRISING PIONEERS

E. and H.T. Anthony

By Frederick S. Lightfoot

The average stereo collector soon learns that many of his competitors at flea markets and auctions have a special interest—views published by "E. Anthony" or "E. & H. T. Anthony." After he has been lucky enough to find some of the better numbers published by this famous firm, he is apt to end up in hot pursuit of more.

Considering the importance of Edward Anthony, and his brother, Henry, in the development of the photographic industry in the United States, and the magnitude of the firm which emerged from their efforts—GAF (formerly Ansco), the collector of Anthony views will find surprisingly little in the photographic literature about them. Like so many "greats" of the 19th Century, they have become mysterious, vague figures. Neither family nor business papers have survived, so far as we have been able to ascertain, and Taft, in his cornerstone study, had to rely more on obituary notices for information on the brothers than on what he could pick up from a surviving descendant of the family.

Nevertheless, enough information does exist in scattered sources to give a fair outline of the lives of the two brothers, and the evidence of the images they produced and published can be assembled to prove that their output is one of the most significant store houses of visual documentation of the American past.

The main ingredients in the success achieved by the Aanthonys were the immense energy and organizing ability of Edward Anthony, who, with various partners, was responsible first for a magnificent collection of Daguerrotypes of American statesmen, military officials, etc. (lost, alas, in a terrible fire); and then for a new venture in the manufacture, importation and sales of photographic materials and equipment which made his name well known throughout the United States and much of Europe, Henry, who joined his firm later, had remarkable gifts as a researcher. It was through his experimentation that the United States took the lead in 1859 in the difficult art of taking "instantaneous" photographs, surpassing G. W. Wilson in England, and not finding its match until

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"Charlotte Street." View No. 9668 from the E. & H.T. Anthony & Co. series "Views in St. Augustine, Florida", issued in the 1870s. (John Waldsmith Collection)

Stereo Views in Mass Production

Keystone View Company

By Robert Wright

(Editors note: Keystone stereo views have been, until quite recently, ignored by many collectors and this seems to us to be an error. True, the views are recent but optically they are superior to much of the earlier production. They cover the full range of activity and are a fine record of life at the turn-of-the-century and the early 20th century. As such, they are certainly worthy of preservation, study, and serious collecting. Mr. Wright and a small number of other collectors have been studying the field for quite some time. This article presents several interesting points and we hope others will follow.

A few dates relative to the company may be helpful. In 1880 the Underwood & Underwood firm was formed by two brothers. In 1892, B. L. Singley, of Meadville, Pa., formed the Keystone View Company. In 1912, Underwood & Underwood decided to leave the stereo field and sold their holdings to Keystone, the largest producer in the country. In 1935, the number of Keystone negatives amounted to about two million. (For more information on Keystone we refer our members to W. C. Darrah's **Stereo Views,** Chapter 9, pages 109-116.)

I was well into views before choosing the Keystones as the anchor of my collection. Simple economics forced me to buy only lower priced views, and where is there a better bargain? In quality of warp mount views, I would put them in order of White, Underwood, and Keystone, but in consideration of the fact of volume produced, which brings about the bargain prices, I am quite content with Keystone quality. After passing through the phase of wanting every stereo view in sight, my collection became three fold, with the Keystones to serve as reference, photographers and publishers to give the large overview of the industry, and Oregon views to feed pet interests. Beyond this, Keystone had available the greatest collection of negatives ever assembled by a company. We can trace a negative from a small operator to a small publisher, then perhaps to Underwood, and so to the Keystone vaults. It is my belief the negatives acquired from the large concerns by Keystone amounts to many hundreds taken by the small operators. How many of these were actually printed by Keystone is outside my knowledge. I do know that Singley purchased negatives from local photographers. The Keystones of Oregon were largely taken by Lewis and Hutchinson of Monmouth. I own several of these, and have seen numerous others, all bearing the Singley copyright common to the script format cards. The four Keystones I have of my town, Ashland, Oregon, were taken by a local named Maris. In every instance, the Keystone prints are far superior to those of the original photographer.

I have recently concluded the rate of attrition in printing negatives was very high until a change of method in the 1900-05 period. I think, for the sake of the Brady and other Civil War negatives, it is fortunate the subject did not catch on, or the large part of existing negatives would be gone. Consider the fact that Kilburn used so many negatives for the same number. (See the Mar.-Apr. **"Stereo World")** When Underwood first produced sets, we discover constant substitution of negatives until the gray cards were introduced around 1904. The sets established at this time continued unchanged, and were continued by Keystone as long as a market prevailed. Evidence is Underwood operated with a very large backup of sister negatives, and the opposite is true of Keystone.

A short history of Keystone numbering is apropos. View number 1 is a hazy overview of Meadville, published in 1892, for which I am indebted to Fred Lightfoot. Around 1895, a trend to sets was established, in which a very large

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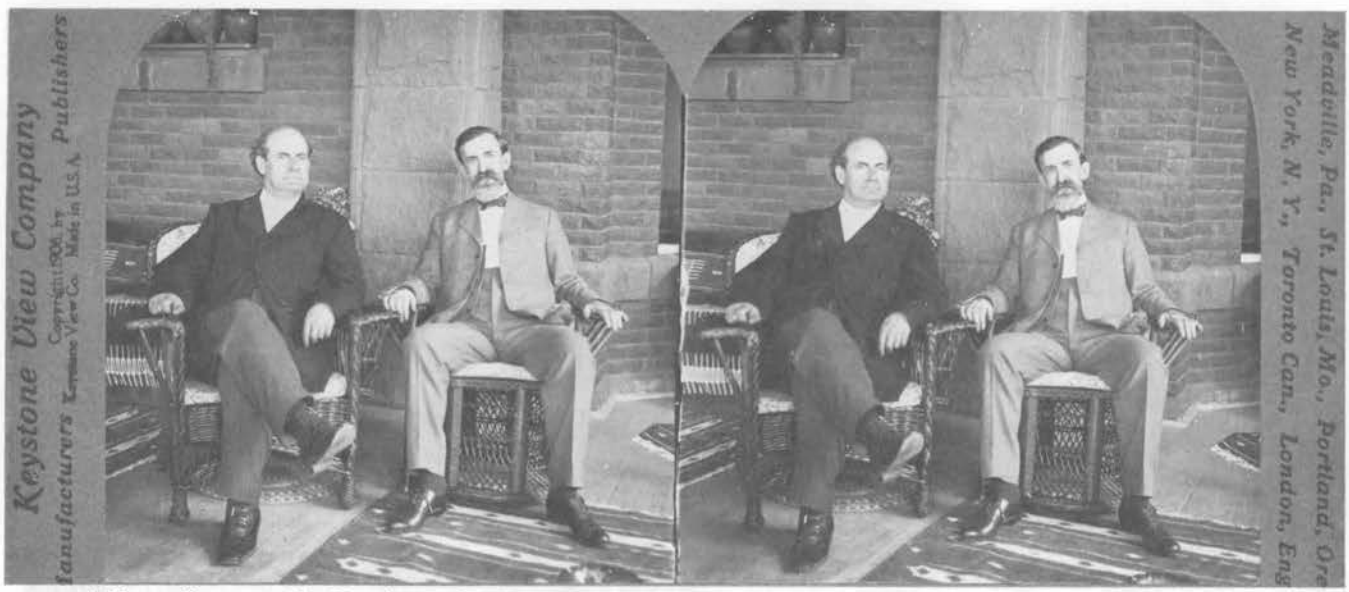

"Bryan and Kern, Democratic Nominees for President and Vice President, 1908." Keystone View Company No. 16501. One of the many views sold by Keystone picturing political personalities of the time. (John Waldsmith Collection)

The Story of the Amateur Exchange Club

An Old Photographic Club

(Editors' note: This is the first of a five part article published in Anthony's **Photographic Bulletin** from May 26, to November 10, 1888.)

By Coleman Sellers

Upon receipt of one of the many periodicals devoted to photography, my attention was arrested by the length of the list of photographic societies in America advertising the date of their meetings. In one journal there were twenty-nine so advertised. There may be more that are not known to the public. Among these twenty-nine societies was the Photographic Society of Philadelphia, which some few years ago celebrated its twenty-fifth anniversary. That early association had its origin from among the members of a still older but not local society, from a club unknown to fame, and which had it continued until now, as formed, its existence would not have been noted in such a publication. The memory of that society remains green however in the minds of the survivors of the, not more than twenty-five, men who belonged to it.

The Quaker blood that flows in the veins of one of the survivors — blood inherited from ancestors who said thee and thou until the War of Independence made them soldiers, inclines him to say, that the Spirit moves him to bear his testimony as to the earnest efforts of these few men to help in the labor of clearing a pathway through the forest of ignorance that blocked the way on photography as in all new arts. The difficulties in the way of practicing photography in the beginning was so great, and the cost, too, so great, that few were inclined to follow it as a pastime; hence amateurs were few and widely scattered over the country. Now that the path has been made so easy that even children can play at picture-taking with success, it may be well said that it is wide enough for all, without jostling.

The story of the Amateur Photographic Exchange Club of 1861 cannot be told without dwelling on the work of one of its members, the one who founded it, and the one to whom its good work was mainly due. The late Mr. Henry T. Anthony, of the firm of E. & H.T. Anthony & Co., of 591 Broadway, New York, was its originator, aided by Messrs. F. F. Thompson and Charles Wager Hull, both of New York. Mr. Anthony was the President and Mr. Thompson Secretary and Correspondent. In 1861 Mr. Anthony's name did not appear in connection with his brother Edward, as it did later. Mr. Edward Anthony alone carried on the business of supplying all the requisites of photography, and he had been in that business for thirteen years before that time. When the firm, as now constituted, advertises that it has been in the business "for over forty years," it is well to consider what the art of picture-making by means of the camera was forty years ago. Photography, as we now understand the word, was not then in existence; but sun pictures were made on plates of copper silvered on one face and highly polished. The pictures that were then made, had to be held in a certain position in regard to the light to enable one to see the faint image on the shining plate. Rapid advance was made, however, and before the day of modern photography had dawned, daguerreotypes were made that were more attractive than the finest sun pictures by any other process. There were very few amateurs at that time. The goods sold by Mr. Anthony at 501 Broadway, New York, two doors below the St. Nicholas Hotel, then a leading hostelry in the metropolis, cannot now be bought, so entirely has the art and its requirements changed. The ambrotype took the place of the pictures on metal plates and the ambrotype has now gone, to make place for the ferrotype or "tin type." As an example of the state of the art so late as 1858, three years before the formation of the Amateur Photographic Exchange Club, it will be well to remark that the engineering firm of William Sellers & Co., in Philadelphia, desiring to illustrate their machinery by means of photography, engaged the services of portrait photographers for the purpose, with very poor results. Their chief engineer, despairing of getting the work done by the then professional operators, decided to learn the art himself, and with that end in view he wrote to dealers in New York, not to Mr. Anthony, it must be said, and stating his wants, he was, by them, furnished with a whole sized portrait lens and box with all the chemicals and apparatus needful to make pictures. He did not make any progress until he found a teacher who was at that time going from one ambrotype gallery to another teaching the operators how to make photographic pictures such as are now made. This Mr. Coner introduced the operator, his pupil, to Mr. Anthony. As for his method of teaching: to begin, he took one lens out of the portrait tube and had it mounted as view lens, capable of covering a plate 14 X 18 perfectly. On plates of that size the writer was taught his first lessons in wet collodion photography. Thanks to the able teacher, photographing machinery was a success from the beginning.

ANTHONY

(Cont. from page 1)

Ferrier of Paris perfected his technique.

The exclusive ability to produce sharp, reasonably good prints of instantaneous subjects gave the Anthonys a clear advantage over other publishers of stereos in the States, and they did not delay long in hiring expert camera men and technicians to set up a business in this field. The output of the company in 1859 and 1860 ran well over seven hundred published domestic negatives. There also were negatives purchased from photographers in Vermont, California, China and Japan to swell the company's catalog, together with a long series of stereos taken in Cuba by the company's man, George N. Barnard.

The Anthonys were excellent businessmen, and made profitable connections with P. T. Barnum, Mathew Brady, and others who were engaged in well-publicized enterprises catering to the public. When cartes-de-visite became popular, Anthony cartes of Barnum's attractions, many of them taken by Brady, were sold in huge quantities. Stereos also were produced, but are considerably rarer. As is well known, the Anthonys persuaded Brady to let them sell cdv's from all his negatives after he had first made use of them, and this in

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member comment

"I am enclosing a photograph of the Kilburn factory in Littleton, N.H., taken during the summer of 1973. (See above). I read with great interest Mr. Treadwell's article "Comments on Kilburn" and congratulate him for a job well done. I have read that Ben Kilburn was the actual photographer while Edward supposedly remained behind the scenes. A Carte de Viste in my collection bears the imprint "E. Kilburn, Photographer Littleton, N.H." It bears a revenue stamp and pencilled inscription "CMB, July 13/65." The imprint tends to suggest Edward rather than Benjamin was the photographer, at least during the early days of the firm's existence.

Regarding Mr. Craig's article "Debut: War in 3-D", it is highly unlikely the Anthonys waited until December, 1861 to publish their first war stereos. It is my contention the first Anthony war wiews were on the market prior to the Battle of Bull Run (July, 1861)." William A. Frassanito, Garden City, N.Y.

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"I was interested to see the Pittsburgh riot photos. You have mislabeled views no. 7 and 16 which are really views no. 8 and 18. You mention 44 but my cards only list 42. I hope in 1977 to be able to take a new series from the same locations 100 years later." Wallace R. Beardsley, Pittsburgh, Pa.

The Railroad War views were from Richard Russack's collection. He comments, "My numbers were off, as pointed out. Some of my cards show 42 views in the set and others show 44. Number 43 is given a title but 44 does not have a title."

*

"An article which I would like to see in your publication would be one on the "tissues" and especially how to repair them successfully." Dale F. Walden, Boise, Idaho.

I contemplate bringing the previously published census of known pre-1870 glass views in American collections up-to-date in an early issue of "Stereo World" and request that anyone having any glass views let me know of their holdings. Please state the names of the photographers or publishers, the number of views by each and a brief description of any which may be early or unusual rarities. I also request, that anyone knowing of the whereabouts of glass views in other collections, either private or institutional, let me know so that I may contact them. Howard Bendix, 28 Stanford Place, Monclair, N.J. 07042.

COMING

An article on views of the Jersey shore area by T. J. McMahon. Howard Bendix's up-to-date census of glass views.

EVENTS

The organizational meeting of a photographic historical society in Iowa, Nebraska and surrounding states was held April 6, at Creighton University, Omaha, Neb. The featured guest speakers were Marvin and Trinket Kreisman, (NSA members) owners of America's largest private collection covering the history of photography. For more information about the society contact Richard and Kathryn Chalfan, 116 Westridge Ave., Bellevue, Neb. 68005. Ph: 402-291-3843.

The Ohio Camera Collectors Society will sponsor a trade fair May 25, 26 and 27 at the Pick-Fort Hayes Hotel, Columbus, Ohio. While at the fair visit the NSA table and meet Richard Russack and John Waldsmith. Additional information can be obtained by contacting the OCCS, P.O. Box 4614, Columbus, O. 43212.

NSA LIBRARY

We still have a few copies of the following books. Make checks payable to National Stereoscopic Association.

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"Double Exposure: Early Stereoscopic Views of Historic Monmouth County, New Jersey and Their Relationship to Pioneer Photography." by George Moss. Special offer to members at $10.95. (Please include 50 cents postage and handling.)

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"Two Points of View: The History of the Parlor Stereoscope." by Harold Jenkins. Special offer to members at $4.00. (Please include 50 cents for postage and handling.)

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"Stereo Views: A History of Stereographs in America and Their Collection," by William Culp Darrah. Members price $6.95 (postpaid).

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Q AND A

Dale V. Monaghen asks, "Can anyone identify the viewer sitting on the table in the tintype illustrated?"

R. Russack answers, "The viewer in the tintype is identical to one in my collection. It has a small silver plated label: 'James Lee, N.Y. Manufacturer, A. Becker's Patent, April 7, 1857.'

The Editors ask, "Can anyone identify the people. Becker and Lee perhaps?"

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Raymond Rowe asks, "I have a stereo camera, but I cannot seem to properly mount the two prints that make up the view. Can anyone send me a simple step-by-step procedure?"

*

Answers (Mar.-Apr.): In terms of disaster views it would seem there is at least one from 1859. According to Fred Lightfoot there is an Anthony view showing the ruins of Cyrus Fields' warehouse after it burned in New York, 1859. He also mentioned a view of a gas works explosion in Philadelphia. Gordon Hoffman says he has two views of the gas works explosion in Philadelphia, dated Feb. 10, 1860 "taken by Coleman Sellers, or one of his friends."

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As an association project we are now compiling the first of many checklists on topical subjects. We ask our members help in completing the first checklist on disaster views (fires, floods, train wrecks, etc.). We would like the disaster location, date (if known), type of disaster, and the names of photographers known to have taken stereo views.

CATALOGS

LONDON STEREOSCOPIC COMPANY, 1860 — Fifty three page catalog issued by the firms New York office. Lists each view in the second series of **Views of American Scenery,** plus many foreign and comics. Includes prices of each and a full page price list on viewers. We consider this a very important catalog. Price is $3.00 for members; $3.50 for non-members. (Please add 50c for postage and handling.)

Langenheim: 1861 — We still have a few copies as featured in the March-April issue at $2.50 for members; $3.00 non-members.

ANTHONY

(Cont. from page 3)

turn led to their handling of his stereos of the Civil War.

After the war, the Anthonys published almost 10,000 more stereos. Their key photographer in this period was Thomas C. Roche, and his superb negatives were reproduced in beautiful, rich prints processed according to methods worked out by Henry Anthony. Much of the Atlantic coast, parts of the South, and California were covered by Roche, but, on the other hand, relatively little was added to the company's line of stereos of famous people. Instantaneous views also became less of a feature in the later views, many of which were taken by dry plates — slower, but easier to process. The company was also instrumental in making Government expedition views available to the general public, publishing many of them on their own mounts.

Somewhere, in an old trunk, there may still be a manuscript catalog of every view published by the Anthonys, as well as other valuable data on its employees and operations. In the meantime, an attempt has been made by us, together with Ron Lowden, Jr., to reconstruct the catalog from copies of the 1860 and 1868 catalogs and from the actual views themselves, most of which bear numbers and titles.

We have a manuscript, now being typed, on the story of the Anthonys and their images, which we hope will materialize as a book, with a large number of illustrations taken from the cream of their output. New facts keep turning up which cannot be disregarded, and we hope that whoever reads this will contact us if he or she has, or knows of, anything unusual in Anthony views, catalogs, etc., which could be useful. We desperately need a catalog of the views from the 1870s or later, as well as a copy — if only to be copied — of E. Anthony's view No. 1 in his regular series. We can be contacted at 11 Court Drive, Huntington Station, N.Y. 11746

CLASSIFIEDS

Because of the large number of ads received since the last issue we were forced to run ads on a first come basis. All ads received before the April 9 deadline which do not appear in this issue will definitely be in the July-August number.

FOR SALE

FOR SALE OR TRADE — 49 Keystone World War I views. Want views of Minnehaha Falls and Minnesota. Dale L. Richards, 422 Knollwood Dr., Wheaton, Ill. 60187.

STEREO VIEWS in paper and glass. Viewers, cameras and all other antique photographica. Write for free mailings. Leon Jacobson, 161 Genesee Park Drive, Syracuse, N.Y. 13224.

LARGE ASSORTMENT of stereo viewers available for sale. Many boxed viewers for multiple cards or glass slides. Sidney Malitz, M.D., 181 Waverly Road, Scarsdale, N.Y. 10583. (Call nights only after 8 P.M., 914-636-3367.)

TRADE

HAVE DUPLICATE New York City, Expedition, Indian, Western. Will trade for others and also seek all 1854-60 material, oil, photographers at work, views by Frank Good, Frith, and Ferrier. No copy issues. M/M Lewis Lehr, 45 E. 85th St., New York, N.Y. 10028.

INTERESTED in old stereo views of San Francisco and in any work by modern stereo photographers who use the medium artistically. Will buy or trade for your stereos. Arthur Chandler, 123 Walnut Ave., Mill Valley, Ca. 94941.

INTERESTED in trading beautiful scenery, cities, events, for engineering and technical history views for my collection. Ray W. Haskins, 50 Beale St. Room 21A7, C/O Bechtel Corp., San Francisco, Ca. 94119.

TRADE G. W. WILSON views of Scotland. Have many fine duplicates. Paul Wing, Jr., 12 Weston Rd., Hingham, Mass. 02043.

WANTED

STEREO PORTRAITS of important people; also views Nos. T32, T34, T42, and T43 from Keystone's last "tour of the World" 600 set. Neal A. Rosen, 158 Crestview Ave., Waterloo, Iowa 50701.

WANTED: Civil War views; photographers at work, with cameras, or studios; early views of Missouri, Kansas and Kansas City. Dale Monaghen, 4909 Wyoming, Kansas City, Mo. 64112.

WANTED: warship views (esp. Great White Fleet), Boer War (boxed set, also indiv. cards), G. W. Wilson views of Scotland and Britain. Send info. to: Richard C. Ryder, 7 Bryant Avenue, Collingswood, N.J. 08108.

STEREO VIEWS of Plymouth, Mass. and Washington, D.C. Also wanted a stereo Kodak box camera. Will buy, trade or both. Bryon Owens, RFD 5, Carver, Mass. 02330.

ANTIQUE VIEW and stereo cameras and stereo viewers; also wet plate, Daguerreotype and tropical cameras. James L. Bikoff, P.O. Box 415, Glen Head, N.Y. 11545.

BUYING JULES Richard Homeos camera and/or accessories, Glyphoscope / Verascope accessories, first model Verascope, Richard hand viewers and literature, and Verascope glass stereoviews, especially colored. Richard Lipack, One Deepdale Dr., Randolph, N.J. 07801.

WANTED: STEREO views. California and Western United States. J. Waltman, 411 Meadowview Dr., La Canada, Cal. 91011.

ROLLEIDOSCOPE in working order. Harry Amdur, 785 Arrow Ln., Ridgewood, N.J. 07450.

OREGON stereoscopic views wanted, furnish description including publisher number and condition. E. D. Culp, 595 — 24th Street NE, Salem, Ore. 97301

INFORMATION about and views by Bierstadt Bros., of New Bedford, Mass. (Especially western and war views). Will purchase or trade for views. Sawson, 30 Orchard Ave., W. Newton, Mass. 02165.

WANTED: Stereoviews of 1876 Philadelphia Centennial and 1926 Sesqui-centennial Expositions showing mechanical equipment. Also early views of machinery and technology. Send price and descriptions to A. F. Schear, 303 Ardmore Avenue, Trenton, N. J. 08629.

CAVES (any except at Niagara), Kentucky, Advertising cards in which text on rear relates to subject depicted. Views of many divers subjects available for sale or trade. James Quinlan, Box 8, Mammoth Cave, Ken. 42259.

VIEWS OF NAVY ships, scenes of Virginia port cities, Charleston, S.C., San Diego, Long Beach, Cuba. Steven W. Perand, Box 64, USNDC, FPO New York, 09593.

Standard Terms

VIEWS

An "Excellent" view is a clear, sharp image on a clean, undamaged mount. "Very good" is used to describe a view slightly less perfect than the above. There will be no major defects in the view or mount. A "Good" view is in about average collectable condition. An image may be slightly faded, corners may be rubbed or the mount may be stained. Please state if views have folded or damaged mounts.

CAMERAS

"New" — Equipment as shipped from the manufacturer. "Mint" — 100 per cent original finish, everything perfect, in new condition in every respect. "Excellent" — 80 per cent to 100 per cent original finish, similar to new, used little, no noticeable marring of wood or leather, little or no brassing, lens clean and clear, all mechanical parts in perfect working order. "Very good" — 60 per cent original finish, item complete but wood or leather slightly scratched, scuffed, or marred, metal worn but no corrosion or pitmarks. "Good" — 45 per cent original finish, minor wear on exposed surfaces, no major broken parts but may be in need of minor replacement parts, metal rusted or pitted in places but cleanable, leather scuffed and/or aged. "Fair" — 25 per cent original condition, well used and worn, in need of parts replacement and refinishing.

STEREO VIEWS of old Alaska, Washington and Yukon Territory. Gold Rush scenes especially. Also want Scotland scenes. Need three more viewers. Ralph Munro, Rt. 3 Box 810, Olympia, Wash. Phone 206-753-6780, 206-943-6759.

PHOTOS of Annie Oakley, (stereo or otherwise), Buffalo Bill's Wild West Show. Also want Thos. T. Sweeny's view of Winous Pt. Club, Sandusky, Ohio. Any material on phonographs. Mrs. Frank T. Sayers, Rt. 2, Ostrander, O. 43061.

WANTED: "The Art and Technique of Stereo Photography" by Peter Gowland. Also want "Three Dimensional Photography" by McKay. Roger Williams, 197 Sparling Dr., Rochester, N.Y. 14616.

PRE-1900 TRAINS and locomotive views and any views taken on the C.P.R.R. or U.P.R.R. by Hart, Watkins, Houseworth, Savage, Russell or Jackson. Gordon D. Hoffman, Box 324, Green Lake, Wis. 54941.

WANT TO BUY — Table or floor model stereoscopic viewer. Mrs. F. Canning, 530 Griffith Ave., Owensboro, Ky. 42301.

VIEW CARDS showing dolls. Also want views of North or South Dakota. Mrs. Roy Rutledge, RR 5, Langdon, N.D. 58249.

WANT: Presidential, Indian, early city views, early Philadelphia, 1876 Centennial, circus, Unusual sets. S.C. Momjian, 2220 Willow Brook Dr., Huntingdon Valley, Pa. 19006.

INDIAN VIEWS before 1885, especially Southwestern; early occupationals and views of Michigan. Richard and Pam Oestreicher, 885 Sherwood Rd., Williamston, Mich. 48895.

BRADY AND E. ANTHONY "War for the Union" stereo views, also want civil war stereos by Tipton, Mumper, Tyson, Weaver, Anderson & Ennis, Soule, Moulton. John A. Hess, 659 Waverly Rd., No. Andover, Ma. 01845.

YOSEMITE and Big Trees views or prints — buy or trade. Particularly want Weed, Watkins, Muybridge, Bierstadt, Houseworth, Pond, early buildings, felled sequoias, people, etc. Eldon Grupp, 4135 Alpine Rd., Portola Valley, Cal. 94025.

VIEWS of and by photographers from Missouri, Illinois, and Wisconsin. Also want views of cats. Also want stereo cameras and unusual viewers. Marvin Kreisman, Box 882, Columbia, Mo. 65201. Phone 314-449-1859.

SEEKING to buy Glass stereo views, especially interested in midwestern subject matter. Jim Ambrecht, 4842 Sunnyvale, St. Louis, Mo. 63128.

WANTED: Stereoscopic views related to the following subjects, (1) Civil War Views, (2) those of political nature, (3) showing Grant or Lincoln, (4) photographers at work, and (5) local to my home ie: 100 mile radius. Thomas S. Gordon, Jr., P.O. Box 388, Manchester, Md. 21102.

EARLY WESTERN stereo views—Railroad scenes (particularly construction & Golden Spike Ceremony), Towns, Indians, Mining, by - Carbutt, Carter, Durgan, Gurnsey, Hart, Haynes, Houseworth, Huffman, Jackson, Muybridge Russell, Savage, Silvis, Sedgwick, Watkins, Weitfle. Ed Burchard, 2734 Ridge Ave., Evanston, Ill. 60201.

WANTED: Views of areas now administered by National Park Service. Includes such varied subjects as forts, historic buildings, archeological sites, and natural areas like Yellowstone. Neal Bullington, Rt. 2, Box 200, American Fork, Utah 84003.

WANTED. Stereo views of dogs, especially those by Sarony, Barnum. Prefer photographs of dogs alone or with people only in background. Mrs. Reed Berry, 381 North Kenter Ave., Los Angeles, Cal. 90049.

WANTED: "Nobelia" views—dealing with Alfred Nobel, his inventions (dynamite) and rock blasting and tunneling, views of Nobel Prize winners, Nobel explosives companies, Nobel Prize motifs. Write to Robert Skole, Box 130, 183 22 Taeby 1 Sweden.

SAN FRANCISCO views, especially Cliff House, Sutro Heights, Sutro Baths, Golden Gate Park, cable cars, etc. Marilyn Blaisdell, 155 San Anselmo Ave., San Francisco, Cal. 94127. Phone 415-661-7399.

PRE-1900 stereo cameras and especially a stereo wet plate; unusual stereo viewers. Stephen L. Odgers, 2580 Mountain Ave., Claremont, Cal. 91711.

STEREOS of New England towns and cities; National Parks; also complete boxed sets (U&U, Keystone, White of National Parks, U.S. and European countries. J. S. Klar, Heritage Cove, M-3, Essex, Conn. 06426.

WANT old views and viewers, especially civil war, New York City, negroes and Connecticut views. Alvin Talbot, 220 Butternut Lane, Stamford, Conn. 06903.

VIEWS of American city scenes, towns, occupations, political and historic events. Will purchase boxed sets or individual cards. Send price and description to: Robert F. Strauss, 16 Forest Drive, Morris Plains, N.J.

WANT VIEWS of W.W. I, especially aviation (planes, zeppelins, balloons) and "Brady" civil war views. Also want views of San Francisco earthquake. No lithographs. List card no., condition, artist and publisher. James C. Mace, M.D., 7701 Mary Ellen Ave. No. Hollywood, Cal. 91605

PRINTED MATERIAL such as stereo views, postcards, sheet music, books, advertising, magazines, etc. featuring "negro" subjects. From any era, in any quantity. Richard Horlick, P.O. Box 34633, Los Angeles, Cal. 90034.

VIEW NO. 12322-(K) of Keystone French Cook series. Also views of circus, fishing, mills with water wheel, farm life. John David Laird 2024 California Ave., Fort Wayne, Ind. 46805.

STEREO VIEWS and viewers in lots for trade and resale. Also any views of Jamestown Exposition and Tidewater Virginia. W.T. Atkinson, Jr., 6644 Stoney Pt. S., Norfolk, Va. 23502.

BUY OR TRADE — Want views of Florida. N.C. Slade, Jr., 1922 Sweet Briar, Jacksonville, Fla. 32217.

WANT TO PURCASE views of Kansas, Oklahoma Territory, Indian Territory, and New Mexico. Also views of western ranch life. All offers are promptly answered. Hal Ottaway, Box 2079, Taos, N.M. 87571.

Can You Identify It?

The camera illustrated is from the collection of Dale V. Monaghen and he is hoping that one of our members can identify the manufacturer. There are no markings on the camera to identify it. It is 5½ inches deep, 4¾ inches high and 8¼ inches wide. The shutter is key wound and has an adjustable tension, numbered from 1 to 8 on the front of the camera. There is a time and instantaneous shutter adjustment on top. The knob on the side adjusts the diaphragm to two different sizes. The lenses are recessed with individual covers that swing in place over them. Dale does not have a plate holder for the camera, but it would take 3½ X 7 inch plates. The camera has no focusing arrangement. Please let us know if you can identify this camera.

KEYSTONE

(Cont. from page 2)

block of numbers was passed over, with certain of these being "seeded," ie. a small block of a particular subject, especially foreign countries, was published along over this passed over area. Each year, more were added, until the block was full. Some areas were not filled until the 1920s. The B. & O. R.R. Centennial is an example. Between 1900 and 1905, we see from other views, the industry was in turmoil. Most of the larger independents were forming new consolodations at a rapid pace. This would seem to be when Ingersoll, for example, let his negatives go to the control of E. W. Berry and thus led them into the Keystone vaults after the acquisition of consolidated negatives of Berry, Kelley, and Chadwick. At this period Underwood was at the top with their sets being sold to schools and homes. The value of the sets sold by Underwood cannot be overestimated — Keystone, upon acquisition, sold the very first U & U sets without even putting their name on them, merely telling the reader to ignore front numbers. The text on the rear of the card seems to have been really put to work by Keystone about 1906, and must be recognized as the ploy which perhaps kept them in business. It is hard to determine just when Keystone decided looking at views was good eye exercise, and started the campaign to promote this facet. It was one of the more forceful arguments in favor of placing the sets in classrooms.

It is quite apparent, once Keystone had acquired the Underwood negatives, and thus basically had the market to themselves, they forcefully promoted the classroom series. To me, this is both good and bad. The good feature is since these are no longer in use, they are cheap and help hold all prices down. The bad feature is they are so common, the average collector holds them in disdain. As the years passed, the sales to individuals diminished to the point they were withdrawn from the market. The cost of them had continually risen and it took a man of wealth to afford the product. Apparently as late as 1949, one could always buy the views in stock in Meadville, or have those desired made up, as long as you knew the catalog number. During the last 20 or so years of the Keystone operation, the direction had been more and more directed toward optical equipment. For a good length of time, a large percentage of the equipment made for checking and correcting defects of vision, sold in this country, were made by Keystone. The view cards became merely an adjunct to the equipment.

Some collectors show interest in the letter prefix which appears with many Keystone numbers. The W prefix on a Keystone catalog number indicates a H. C. White negative, and the V prefix for the Underwood & Underwood negatives. There is no way of recognizing the negatives from other sources. I have accidentally come upon Kilburn, Ingersoll, and Berry, Kelley and Chadwick views in the Keystone series. I personally refer to those numbers with either a W or V prefix as "rectified" Keystone catalog numbers, and, until recently, was unwilling to keep a Keystone card if it did not have either the plain or the "rectified" number. There are others. I keep the X series, which is usually a double non-stereo view of such subjects as paintings. Then we have the Junior Keystones, a small view printed directly on a stock of about the same quality as post card paper. These I do not collect, as they do not carry catalog numbers. As near as I know there is no subject exclusive to this series. An asterisk prefix is often encountered on Underwood negatives, either printed on Underwood stock, or continued on Keystone stock. On first contact with these, I assumed this was a stopgap measure, which would be replaced with a V prefix if production of that number were continued. Such is not the case. It now appears the V is more the stopgap.

Once Underwood had set up their set complete with books and maps, they were usually unchanged as long as they were produced. The Keystone sets are quite the opposite.

Keystone produced a full range of views from the most trivial to many historical subjects. Not all stereo view collectors are interested in the mass produced views but for me, make mine Keystone.